

K S O R

Guide

TO THE ARTS

MARCH 1986



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Cover: "Negro Aroused" by Edna Manley

Photo courtesy of the National Art Gallery, Kingston, Jamaica

**The KSOR staff welcomes your comments at (503) 482-6301.
KSOR-FM, 1250 Siskiyou Blvd., Ashland, OR 97520**

The Guild wishes to thank Laurel Communications, Medford, for its help in Art Direction, Layout and Production.

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MARCH 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

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The GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd. Ashland, OR 97520, with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expenses of publication and may be purchased by contacting Gina Ing at (503) 482-6301.

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Proofreader

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FROM THE DIRECTOR'S DESK **KDKA and the Computer Age**

I'm writing this column on a word processor as, in fact, I've written all my office correspondence for the past several years. KSOR was a relatively early convert to the concept of the computerized office. The station acquired its first computer in 1982 and has added and refined the system several times since then.

The original reasoning behind purchasing a computer was quite simple. The number of KSOR Listeners Guild members was, of necessity, doubling annually and the effort involved in maintaining records of addresses, pledges, payments and *Guide* mailing labels was increasing at so rapid a rate that we couldn't hope to keep up.

Beyond that point, however, we soon found other applications, including word processing.

The staff as a whole tended to feel that I was devoting more time than they would have liked to designing and debugging our use of the programs and helping Dee, who keeps our membership records on the computer, with problems. But I felt that someone in the station needed to know how these things worked so we weren't entirely dependent upon outside experts for the daily operations of an aspect of the station that was assuming increasing importance. When the station was smaller I used to feel the same way about the station wiring and equipment. Before John Patton came to us as our resident engineer I used to insist that our part-time outside engineers tell me in detail what they were doing.

Of course, there were skeptics. John Baxter, our program director, was rather pointedly going to hew to the pen, pencil and typewriter route of conducting business. Margaret, our receptionist and correspondence secretary, likes to tell me that you "can't teach an old dog new tricks." But after a time, she began putting our record library listings on the computer. I think I've even heard her say, after more than a year's experience handling the library in that fashion, that it was saving time in the long run.

One morning I came into the office and found John Baxter, who had occupied the sidelines of the KSOR "computer revolution" for about two years, sitting in front of the computer entering the programming data that is used to create the *Guide* monthly program listings. John didn't say much at the time but I heard him quietly volunteer to someone in the office that it was easier than typing them because of the volume of programming changes which are occasionally made quite late in the *Guide's* monthly production cycle. The last I heard, John was exploring with Howard LaMere whether it was feasible to move the production of our daily program logs to a computerized generation process.

We're certainly not fully computerized at KSOR. There are still real, breathing people here and most work is still done very manually, even things that could benefit from some electronic assistance. But we're learning how to live with computers and make their presence helpful in the execution

of our daily tasks.

But what has all this to do with public radio? Well, it struck me a few weeks ago that it has a great deal to do with the electronic media. We have been told many times that we're in the midst of a computer revolution or an information age. In some ways that's probably true. But I think the position in which we find ourselves more closely parallels the situation which radio itself presented at the time of its practical application in the early 1920's.

At that time you couldn't buy a radio *per se*. You had to buy the pieces and assemble one. You needed to know quite a bit about how they worked. The "hams" of the day were the radio-using population. People found the experience of listening to radio exciting because it spanned distances, connecting people in different social and economic conditions to a common fabric of ideas. And I suspect the novelty of a machine that spoke to you had appeal as well.

These early enthusiasts eagerly swapped information on antennas and circuits. In specialized magazines they shared helpful tips on how to extract more distance and clarity from their sets in an effort to increase the number of stations they could receive.

Soon radio was tamed in the technical sense. It was mainstreamed into the national experience and it became possible to buy and use a radio receiver without the detailed involvement which characterized those early ham enthusiasts. From that point on, radio had a tremendous influence in shaping our society.

I suspect computer use is walking the same path. When KSOR purchased its first computer, things were very much like the early days of radio. You really had to assemble things, work hard to understand them and make them do your bidding. And the new age "hams" of the computer age, now called "hackers," swap tips and toil away in the late hours exploring their equipment just as early listeners strained to catch Pittsburgh, Kansas City or New Orleans stations.

There are, of course, other parallels. These are also machines that "speak" to you and there is allure in that.

But if computers follow the pattern of these smaller communication machines, they too will become mainstreamed. You won't need a tangle of equipment and wires, or detailed knowledge of the connections, to use them. Things will become as simple as turning the "on" switch, selecting your station and adjusting the volume.

The really interesting questions is: "What type of influence will this equipment exert? What counterpart to Edward R. Murrow, whose journalistic influence was born on radio, awaits the opportunities that this newer communication system will eventually provide? What sort of political equivalent of the 'fireside chat' will this newer marriage of technology and sociology unleash?"

"Now if you raise your antenna another ten feet and use a galena detector, you might be able to pull in KDKA, Pittsburgh..."

Ronald Kramer
Director of Broadcast Activities

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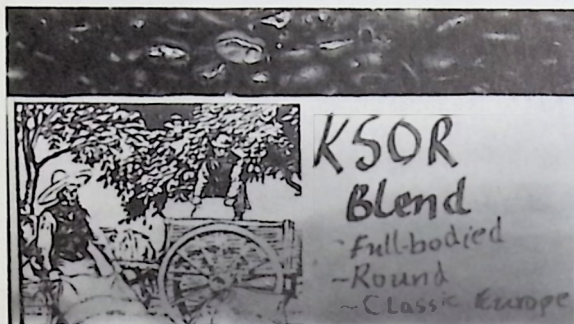
Ronald Kramer
Ex-Officio

Dir. of Broadcast Activities

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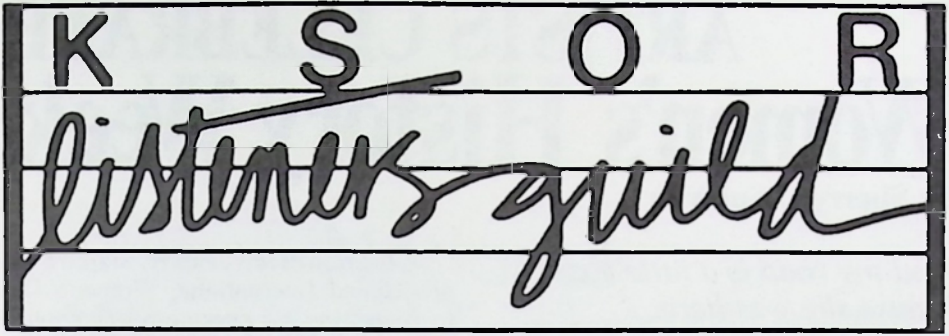
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**KSOR-FM, 1250 Siskiyou Blvd.
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Alan Greenburg, owner of Cuppa Joe in downtown Ashland presents a check for \$25 to KSOR's Director of Resource Development, Gina Ing. The check is the contribution from sales of the "KSOR Blend" for the first month of sales of the special blend developed to raise money for the operations of public radio for southern Oregon/northern California.

The "KSOR Blend" was December's best seller among the several special blends developed by Cuppa Joe to support local arts agencies. For each pound of the "KSOR Blend" purchased, the business will donate fifty cents to KSOR.

"It's been very popular," Greenburg said of the new special blend venture. "And, so far, the KSOR Blend is the best seller."



**You're invited to the
KSOR LISTENERS GUILD**

Annual Meeting

Have coffee with members of the Board, Regional Representatives, and KSOR staff members. Make your comments about the programming and operations of KSOR. Hear a review of this year at the station and plans for the future of KSOR.

Thursday, March 6, 1986, at 7:30 pm

in the Meeting Room of

Paradise Ranch Inn

7000 Monument Drive Grants Pass

*From I-5, take Merlin exit. Drive west to Monument Drive (first stop light). Turn right at stop light onto Monument Drive. Travel 1.9 miles (past the Middle School and the High School). Paradise Ranch is on left and has white fence around it. Turn left into gate of Paradise Ranch.
Phone: 479-4333*

Meeting Agenda

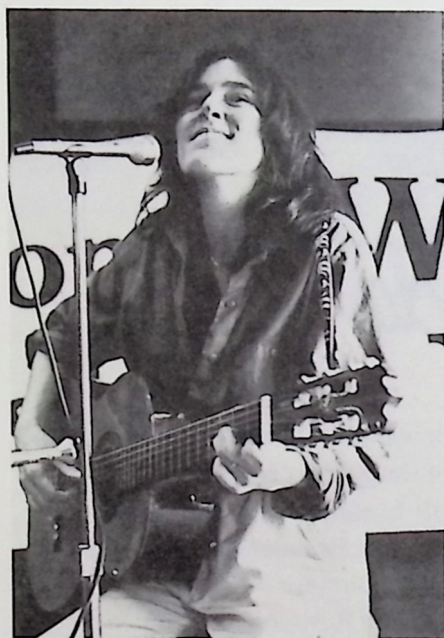
1. Comments from listeners
2. State of the Station reports from:
 - a. KSOR Listeners Guild President
 - b. Director of Broadcast Activities
 - c. Program Director
 - d. Director of Resource Development
3. Election of Officers

ARTISTS CELEBRATE Women's History Week

by Sherry O'Sullivan

*And my road is a little easier
'Cause she was here.
I see a little clearer
Through the darkness called fear.
Sister, take my hand,
It's with you I make my stand
And we'll be all we can . . .
One fine day*

One Fine Day - Lyrics
Kay Weaver, 1984



*Irene Ferrera performs at Jazmin's on March 5
for Women Sharing.*

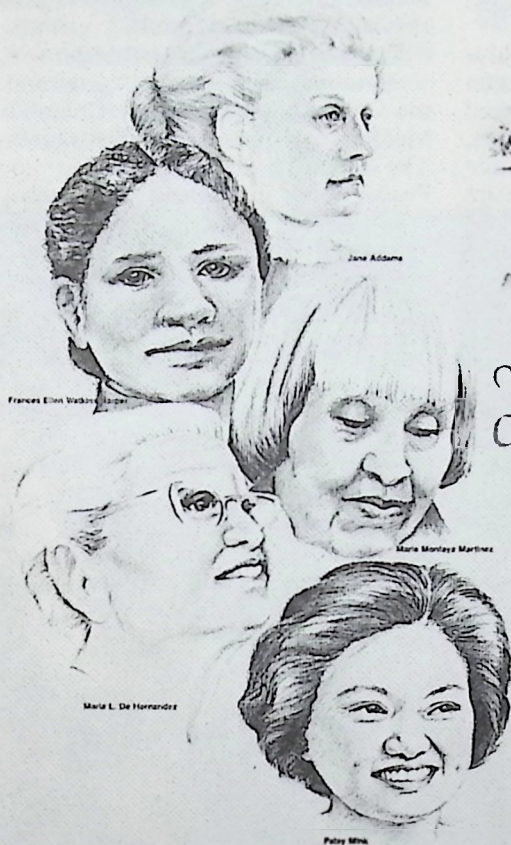
At the turn of this century, March 8 was proclaimed International Women's Day to recognize the enormous accomplishments of women in the organized labor movement. Nine years ago, the National Women's History Project was established to promote the multicultural study of women's history and, as one of their main projects, National Women's History week was created. Decreed by Congressional resolution, National Women's History Week annually embraces March 8 (this year running from March 2 to 8). The date was chosen as a focal point for three reasons: to stress the international connections among all women; to emphasize a multicultural approach to women's history; and to celebrate women as workers worldwide. Since its inception, the resulting celebration has grown tremendously in scope, creativity, impact and popularity throughout the nation.

In 1984, the Jackson County Women's Commission decided to participate for the first time in National Women's History Week and appointed a steering committee of three to overcome the logistics of such a decision: Sib Farrell, Nancy Leonard and Sue Lopez. Among their prime objectives were to honor and celebrate women, to educate the community about women, and to cover all the expenses of History Week events.

It was still a dream, and like many dreams, it burst forth like a Big Bang; huge, grandiose, filled with energy, and initially unworkable because of its numerous clustered, confusing elements; all surrounded by the noisy colors and intense sounds that represent hope and determination. Rarely does a dream's spawning environment correspond with reality's cold potential. However, this case was an exception to that cynical rule of thumb.

In Ashland, the dream of creating National Women's History Week for

National Women's History Week



*Women: Builders of
Communities & Dreams*

March 2-8, 1986

©1985 All rights reserved. National Women's History Project, P.O. Box 3716, Santa Rosa, CA 95403. Poster Design: Treva La Colla. Typesetting: Reed/Tee, Fremont, CA.



Jackson County exploded in a tiny office barely large enough for a small desk and three chairs, much less large enough to contain the energy of the three women who also occupied it. It was Sue Lopez's office on Oak Street. While they plotted and planned, raised money, arranged for speakers, volunteers, participants and entertainment, sought support for their programs and access to suitable locations for the planned events, they continued to meet in the overflowing room, affectionately referring to it as "the little office." Soon, however, the sheer weight of their undertaking forced them to abandon affection for more space.

Sib Farrell, Coordinator of the Prior Learning Program at Southern Oregon State College, and a woman accomplished at making dreams come true for others, offered her office at SOSOC. The three continued to meet regularly, obstacles were overcome, plans began to be recorded in ink rather than pencil, and last year a spectacular week-long celebration of Women's History Week burst forth upon Jackson County with banners and balloons and multiple daily events scheduled in Medford, Jacksonville and Ashland. The military precision with which the whole operation was orchestrated was cloaked by the spontaneity and real feelings of celebration experienced by all who attended and participated.

And they're doing it again!

This year, however, the three person Steering Committee expanded. Although Sib Farrell and Sue Lopez remain on the

committee, their task was made easier by help from six additional women from other organizations, and space was made available for their headquarters at the old county fairgrounds in Medford. That's where they held their Kick-Off Celebration and Grand Opening for Women's History Week on February 23 with live music, wine and cheese, and promised "magic in the air."

Women artists, writers, actors, and musicians will add their contributions to the week's activities between the speakers, workshops, displays, and happenings in Jackson County during National Women's History Week.

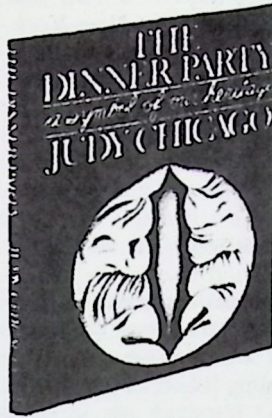
The week's activities will begin with a "Feminism and Spirituality" gathering at the Ascension Lutheran Church in Medford at 4 p.m. on Sunday, March 2. The following day, Monday at noon, Peace House in Ashland will sponsor a talk, "Women in the Peace Movement." Monday evening, Joan Mondale will be the keynote speaker at the Red Lion in Medford at 7 p.m., sponsored by the National Organization for Women (NOW).

Famed Oregon Shakespearean Festival actress, Shirley Patton, veteran of over fifty festival productions, will offer a dramatic presentation of "Lizzie McCall" at the Chappell-Swedenburg House Museum at noon on Tuesday, March 4. Lizzie McCall was Ashland's first public school teacher, a member of the Women's Relief Corps, a wife, mother and suffragist, and for several years the owner of her own business.



Sib Farrell cuts the ribbon for the new planning space.

A unique event has been planned for Tuesday night at the Windmill's Ashland Hills Inn. Based on the celebrated exhibition and book, *The Dinner Party* by Judy Chicago, Women's History Week is sponsoring "Dinner at Six: Our Dinner Party." Round tables will be occupied by members from different women's organizations. Each dinner guest is asked to bring her own distinctive place setting (a la Judy Chicago) for the dinner. During the meal, a person from each table will be picked by those seated with her and, in turn, will be presented to the assemblage, her life highlighted by those at her table. Rosemary Dalton, originator of Dunn House, among many other community achievements during her residence in Ashland, returns from Boston to be moderator.



"Dinner at Six" on Tuesday features Judy Chicago's book.



Dori Appel and Carolyn Myers perform in "Female Troubles."

Women of the Summer, a film that opened at Lincoln Center in New York, based on the work of Florence Schneider, will be screened at noon at Nendels in Medford on Wednesday, March 5. This event is sponsored by the Soroptomists. Back in Ashland that same evening, an incredible event will be held at Jazmin's, sponsored by the Jackson County Women's Commission. It is titled "Women Sharing" and is an open microphone forum for women only. A vast success last year, it provides a very safe environment for women who wish to ruminate, share, sing, recite, or just talk to other women.

Thursday, March 6 at 1 p.m., the Medford Storytelling Guild will sponsor Ann Billeter who will present "Women in Children's Literature" in the conference room of the Medford Jackson County

Library. Later that same day at the Mary Phipps Center, Linda Datz will facilitate a workshop on self-esteem building and relationships for mothers and daughters of all ages. This event is sponsored by Planned Parenthood.

Secretary of State, Norma Paulus, will speak in Medford at a breakfast gathering on Friday morning, March 7. As of this publishing deadline, however, the location is not known.

Friday evening at 8 p.m. in Ashland's Carpenter Hall, a women's theatre event titled "Crazy Quilt: Pieces of Women and Madness," will be sponsored by the Jackson County Women's Commission. Starring Bay area actress Carolyn Meyers and therapist, Dori Appel, the cast also includes Judy Dolmatch and Dana Knoke. The production will continue to run Saturday and Sunday evenings in the

continued on page 40



Dancer performs for "Women Sharing" at Jazmin's.

"I love Oregon, and I'm bound and determined to have a |musical| career while living here." Concert-goers on the Oregon coast will have an opportunity March 15th to reap the benefits of this young woman's determination. Back by popular demand after performing at last July's Oregon Coast Music Festival, pianist Jill Timmons will present a solo recital at the Marshfield High School Auditorium.

Dr. Timmons, currently Artist-in-Residence at Linfield College, holds a Doctor of Musical Arts from the University of Washington, a Master of Music from Boston University, and both a Bachelor of Arts and Bachelor of Music from the University of Washington.

She has performed throughout the United States as a recitalist, making her New York debut at Carnegie Hall in June, 1985. By invitation of music director Margaret Hillis, Ms. Timmons performed a solo concert in the prestigious Dame Myra Hess Series of the International Artists Exchange Program in Chicago. And I had the thrilling experience of attending her December, 1984, solo concert at the National Gallery of Art in Washington, D.C., where there was standing room only and the concert was broadcast live to over 25,000 listeners!

Closer to home, Ms. Timmons performs throughout the Northwest, both as soloist and as a member of the Columbia Duo, a resident piano/cello ensemble at Linfield

College. Besides performing, she also teaches piano at Linfield and conducts master classes around the country, including a recent class at Southwestern Oregon Community College.



Jill Timmons Northwest Pianist

Ms. Timmons grew up in Portland surrounded by music. Her bandleader father exposed her to music at an early age. Her musical training began at age five, when her mother, a skilled classical pianist, succumbed to her daughter's insistent pleas to teach her to play. Ms. Timmons also received keyboard training with noted international pianists Béla Siki, Dr. Béla Bosormenyi-Nagy and Gyorgy Sebok. In 1983, she was one of fifteen pianists selected to perform at the Ernen Musikdorf in Switzerland. She has also been a full-time recording artist for both radio and television with Oregon Public Broadcasting.

Participating in chamber music is another love of Ms. Timmons. She has studied chamber music with Denes Zsimondy, Eugene Lehner, Harold Wright of the Boston Symphony, Walter Trampler, Roman Totenberg and Donald McInnes. Her chamber music experiences include performances with members of the Philadelphia String Quartet, Westwood Woodwind Quintet and as harpsichordist for the Baroque Ensemble at Tanglewood as well as pianist for the Festival Chamber Players in last summer's Oregon Coast Music Festival.

Concert-goers will also hear Ms. Timmons' superb ability as a supportive accompanist when she and Gary McLaughlin, violinist, perform the Brahms D Minor Sonata for violin and piano. Mr. McLaughlin, Music Director of the Oregon Coast Music Festival, has performed with numerous professional orchestras and chamber groups throughout the country, most recently with the Columbia Duo. He also serves on the faculty of Southwestern Oregon Community College and teaches privately.

The concert program, sponsored by the Music Enrichment Association, will include Schubert's A Minor Sonata; Brahms' D Minor Sonata for violin and piano; selections from Debussy's Preludes, Book 2; Ravel's Jeux D'eau; and Bergsma's "Tangents" (in three movements: Fanfare, Fishes, and Mrs. Darwin's Serenade). The concert begins at 7 p.m. Saturday, March 15, 1986 at the Marshfield High School Auditorium, Coos Bay.

For information call (503) 756-0317

KSOR GUIDE/MAR 1986/11

*Many autobiographical details are from Edna Manley, *The Early Years, 1900-1938* by Wayne Brown, and several articles by David Boxer, director of Jamaica's National Art Gallery. I quote extensively from both sources unless otherwise noted.*

Edna Manley: The Mother Of Jamaican Art

by Betty LaDuke

Edna Manley, "the Mother of modern Jamaican art," is now 85 years old. Since she had "sworn off interviews," I was glad she agreed to meet with me in August, 1985. The photographs I had seen of her sculpture and the account I had read of her life left me curious about this unique woman who played such an important role in Jamaican art. She had also played important roles in the history of Jamaica as the wife of Norman Manley, Jamaica's first Prime Minister from 1955 to 1969, and the mother of Michael Manley, Jamaica's Prime Minister from 1972 to 1980.

Manley is still actively involved in her work, and the last few days before we met had left her exhausted, as she was overseeing the bronze casting of her large, recently completed sculpture, "Tomorrow." While in Jamaica, I became deeply impressed by Manley's monumental wood carvings, bronze and fiber glass castings and large pencil drawings which span six decades, from 1923 to 1983. The pieces I saw range in size from 13½ to 85 inches and were in the National Art Gallery and the Olympia International Art Center.



"The Ancestor," 1978; Bronze, 44 inches

In Manley's early figurative images created during the 1920's and 1930's, I sensed the power of her symbolic portrayal of the Jamaican people, especially during their historical period of struggle to break free from English colonial rule. Independence from England was finally achieved in 1962. In sculptures such as "The Bead Seller," "Negro Aroused" and "The Prophet," Manley exemplified the need of Jamaicans to develop and maintain pride in their cultural heritage and identity as a nation of predominantly Black people, originally brought from Africa in the 17th century to work as plantation slaves.

Apart from interpreting the political and social aspects of Jamaican culture, Manley's later work is frequently a symbolic and universal personification of the life cycle, in moods of joy and grief, and through themes of love, sensuality, religious faith, motherhood and death. I could also see that in her later work "The Generations," she transcended cultural boundaries to create a strong universal statement about the role of women, especially older women, in society.

When I finally met Edna Manley at her home and studio in a suburb of Kingston, I was surprised by her intense gaze and agile movements. Tall and lean, dressed in black pants and a long, white belted blouse, Manley looked like a graceful dancer rather than an artist who had spent more than 60 years of her life moving, cutting and shaping heavy mahogany logs and tons of clay. As we sat in the patio looking over a sculpture-filled garden, she shared with me some of her early Jamaican experiences.

Edna Manley was born in 1900 in Bourne-mouth, England. Her mother was a Jamaican who looked like a white woman, and her father, Harvey Swithenbank, was an English Methodist minister. He died at the age of 44 and her mother was left to raise a family of nine children. Edna turned inward to "daydreams" or outward with "tantrums," and it was not until secondary school that she became interested in art and literature.

At 17, during World War I, Edna was

allowed to leave home and go to work in London's War Office. After the war she was accepted at the Regent Street Polytechnic Art School but soon found it to be a "very dead place."

"I mean, you come in, you are full of life, but you are not put into a life class." Plaster casts were used as models, and, she says, "I think it's the worst way to start an education. It took me years to throw off the inhibitions that I learned there as a draughtsman."

Edna Swithenbank first met Norman Manley, her cousin and eight years her senior, when he came to England with a prestigious Rhodes scholarship to study law. However, he soon enlisted in the war effort and experienced a "particular loneliness, being a coloured man in a white war."

After the war their friendship soon deepened into love. Norman coaxed and harangued Edna into looking towards a greater future in art than that of an art teacher and the conventional world to which they belonged. Edna's schedule consisted of "working in the day, studying at night, modelling animal studies in her home studio at weekends and seeing Norman whenever she could manage it, and writing to him when she could not." He was then enrolled at Oxford University.

In one of her letters to Norman she said, "I can't compromise, life won't have compromises. If I married you I would forget art, you are the only person living who can absolutely make me forget art." To her, "love meant marriage and marriage meant children and that was a trap."

In 1920 Edna applied to the St. Martin's School of Art and the Royal Academy, learning, "wherever she found them, the knowledge and skills she sought."

"There is no art in Jamaica," Norman warned her, but he was determined that she would have opportunities to work and also to keep alive their idea of what was necessary to them for a good marriage: "Absolute freedom, and fullness of life; yet also absolute union, absolute comradeship."

In 1921, as soon as Norman completed his studies, they married, but remained in



"Man-Child," 1976; Bronze, 40 inches

London for his internship. In 1922, shortly after the birth of their first son, Douglas, Norman and Edna set sail for Jamaica.

"I felt I'd come home," says Edna, who had grown up with her mother's nostalgic stories of Jamaica. But she soon discovered Jamaican middle-class society women were expected to be a shadow of their husbands. But this attitude did not impede her creative work or her evolving political interests and identification with Jamaican working-class people.

Edna was a keen observer of Jamaican life, constantly recording in her sketchbook the gestures and expressions of people in the market place, at religious meetings, or at work in the fields. "She was the first artist to express Jamaican themes and the physical qualities of the people. But if a black artist had attempted it, he or she would have been totally rejected."

Her first Jamaican sculpture was a bronze figure, "The Bead Seller," done during her first months on the island. The only curve that breaks the sharp rhythms of "The Bead Seller's" lean angular body, with her head pressed down upon one shoulder, is a necklace suspended from her hands that are thrust outward. "The Bead Seller" is symbolic of the pain and suffering of an impoverished people.

The Manley's second son, Michael, was born in 1924, and as Norman's reputation as a lawyer increased, so did the family's financial stability. Edna continued to work in total professional isolation but returned periodically to England for stimulus and to seek opportunities to exhibit.

Success came in 1929 with her first exhibit at the Goupil Gallery with the London Group, which also included Henry Moore and Barbara Hepworth. When I asked Edna about her membership in the Society of Women Artists and her participation in the Women's International Art Club Exhibition in 1930, she reminded me that the struggle for women's rights began in England. "There was a time that I also refused to exhibit my work in England," referring to the decades of Jamaica's struggle against English colonial rule prior to its independence.

One of Manley's dark mahogany

carvings is "Eve," at 79-inch-high sensual and rounded body form, which received much critical acclaim in England.

The *East Anglian Times* art critic considered Edna Manley "a champion of human rights" and "Eve" as a "realization of an ideal of the mother in mankind, departs from those of masculine imagination by the complete absence of any indication of feminine weakness."

While her work was appreciated abroad, in Jamaica it was frequently greeted by "puzzled indifference" or "hostility." Even so, in 1929, she received the Institute of Jamaica Silver Musgrave Medal for her sculpture. The arrival of other artists from abroad and the development of several Jamaican artists (predominantly men, except for the painter Gloria Escoffery) led to a slowly-improving cultural climate.

In 1935 Manley carved from mahogany "Negro Aroused," approximately 40 inches tall, now considered her most famous sculpture. Its simple lines evoke an expression of elegant defiance. (See our cover for this month's *Guide*.) "'Negro Aroused' . . . was trying to create a national vision—trying to put something into being that was bigger than myself and almost other than myself. It has taken me weeks to stop being the Negro Aroused," she later commented.

It was not until 1937 that Edna Manley had her first one-person exhibition in Jamaica. At the end of the exhibit, "Negro Aroused" was purchased by public subscription for the Institute of Jamaica, and formed the nucleus of a national collection of art. In 1970, this collection was relocated to the newly constructed National Art Gallery.

The year 1938 was a critical one of riots and strikes which led ultimately to the politicizing of working-class Jamaicans and to the formation of two political parties: the People's National Party, headed by Norman Manley; and the Jamaica National Party, led by a cousin, Alexander Bustamante.

In the next two decades as Edna actively supported her husband's growing political career, her life and work were also affected. "When Norman finally took office as Chief Minister in 1955, Edna



"The Message," 1977; Bronze, 45 inches

Manley set aside her own work as an artist and teacher, to help her great husband as best she could to bear the burden of his office," notes historian M.G. Smith.

"Defocused" is how David Boxer describes Edna Manley's career in the 1950's, though she "remained an active mentor to a number of younger artists. But after the death of Norman Manley in 1969, she resumed her career with a vengeance, and in the seventies, produced a remarkable body of work which re-established her as one of the most profound practising artists in the country."

A series of wood carvings, "The Angel," "Adios," "The Phoenix," "The Faun," "Mountain Woman" and "Journey," express her grief, despair, and finally acceptance of the loss of her beloved husband.

She then turned her thematic focus to older women and their role in society, in several powerful pieces which include "Man-Child," "The Message," "The Ancestor," and "Ghetto Mother." Her

role-model became the Jamaican grandmother, synonymous with "The Wise Old Woman," the depository of generations of experience, and one who has much to contribute to her family and society.

Edna Manley's statement about "Man-Child," which consists of life-size forms of a child clinging to and being embraced by the mother while the grandmother also reaches out to him, offers many insights about Jamaican life.

"It is a matriarchal society—I am speaking about the masses—it is only recently that the father is making his presence felt—this is one of the positive things about the Rastofarian Culture—but the grandmother is usually the person who rears the children; the mother is usually out making a living. The father has for centuries been absent."

She also describes her initial inspiration for creating "The Message," a 45-inch bronze completed in 1977: "I saw them in the market, two women sitting, lost to the hubbub around them. I watched them and



"Ghetto Mother," 1983; Bronze, 48 inches

drew them on the back of my cheque book. I was in the mood when I wanted to be back in touch with the people of the market place. They were probably sharing some earthy secret. I never knew what it was, but it was a secret an older woman tells a younger woman."

"Ancestor" is an unusual piece as the tall, lean grandmother reaches down and embraces a small male figure, while his arms reach upward, paralleling hers. "The Figure is not a child, but a man," David Boxer explains. "And the grandmother figure is a mythical ancestor."

The dual expression of a mother's suffering and strength is a timeless, universal, and unforgettable image in her 1983 sculpture, "Ghetto Mother." The mother's anguished facial expression dominates her pyramidal body, which forms a protective nest for her many children. In this piece, I am reminded of the depth of emotion achieved by Kathe Kollwitz in her series of post-World War I lithographs of German mothers and children.

Edna Manley's combined passion for life and her artistic career have been like the keystone in an arch to the current lively and diversified Jamaican art movement. As she receives greater international visibility, her life and art will be an inspiration to artists everywhere.

During my visit with her, she shared many personal and poignant anecdotes about the difficulties that the early Jamaican artists encountered. And even now, she remains vitally interested in the works of other artists, including some of mine that I brought with me. She was especially pleased that I had brought a portfolio of etchings and sat on her knees on the patio looking through it.

I'll long remember one of her parting comments in this brief but unforgettable visit. "One must always look forward to the future with hope."

Betty LaDuke's travel and research was funded by a Carpenter Foundation grant awarded through Southern Oregon State College, where she is a Professor of Art.

The International Writers Series: Year Two

by Erland Anderson

What is it about Ashland and the surrounding region that attracts creative people, if not to reside here, at least to pass through for a while and share their energies?

When Susan and I moved to the Rogue Valley in the Fall of 1983, we were surprised to find such diversity in a small, remote community. The Oregon Shakespearean Festival is a big part of the answer to our question, of course, but music, community theatre, and the visual arts also flourish.

After six months we took stock: what was lacking here that we used to have in the major cities we had lived in? After eliminating the trivial need for a Chinese restaurant that served dim sum, we wondered why we didn't hear about more readings and lectures from writers and poets. How was it that Ashland could be on so many theater maps but virtually unknown on the reading network?

The answer was geography and money. If you live in the San Francisco Bay Area or points south, there is one circuit, and the Eugene-Portland-Seattle-Vancouver corridor fits in another. Short of stopping vehicles on I-5 and checking for manuscripts, it became necessary to point out to people that Ashland was conveniently located somewhere between the two. That only left money, which is never easy to come by.

At that point Vince and Patty Wixon, and Lawson and Janet Inada entered the scene, not as underwriting angels but with the common desire to think BIG. What

we needed was an International Writers Series — "international" meaning major American writers with international reputations and/or foreign writers with something to say to people living at a distance from urban areas but in the world at large. And we needed to charge admission for people to have the opportunity to listen to such welcome visitors.

Oregon's Poet Laureate, William Stafford, the Spanish novelist, Carmen Laforet, and science-fiction and fantasy writer, Ursula K. Le Guin launched a successful first year, but even with help from various departments and programs on the SOSC campus, our committee found itself in the unenviable position of having a five-dollar surplus to begin preparations for year two. Furthermore, we felt, it was important not to have to rely on name recognition alone to draw an audience. By the second year, we were hoping that local people would trust the series to introduce them to new names and a wealth of fresh literature.

The enthusiasm in the community for these readings, and the opportunity to interact with the writers at autograph signings, small-group and class meetings, and question-and-answer sessions, encouraged us to apply for grants from the Oregon Committee for the Humanities, the Oregon Arts Commission, and the Honors Program at Southern Oregon State College.

The theme this year is "Creativity and Civilization," and as I remember how I felt selling tickets at the back door of the



Denise Levertov

Stevenson Arena and finally shutting out the primitive beat of MTV in order to hear William Stafford read in his wry, folksy, serene voice, I know we have the right mission!

A mini-event with poet Morton Marcus kicked off the 1986 International Writers Series with a reading in January. The series continues with three exciting and talented writers scheduled in March and April.

Denise Levertov, one of the Americas' finest living poets, will visit Ashland on Friday, March 14, for two events. A noon forum in the SOOSC Stevenson Arena will feature Levertov talking about "The Poet in the World." An evening reading of her work (7:30 PM, Stevenson Arena), with time for interaction with members of a panel and the audience, will conclude her visit.

Primus St. John, poet and teacher, will read on Thursday, April 3 (again at the Stevenson Arena), and then participate in the Oregon Young Writers' Conference which brings high-school students to campus for a day of workshops. As a black

writer and teacher of wide renown, St. John offers an ethnic view of "Creativity and Civilization," as well as internationalism.

Andrei Codrescu, writer and radio-commentator on NPR's *All Things Considered*, will be in Ashland on Thursday, April 17. His reading will be scheduled for 7:30 P.M. in the Stevenson Union Dining Room. A Romanian exile, Codrescu is a brilliant international writer who provides vivid insights into aspects of American culture that we, by virtue of our overfamiliarity, don't easily notice. He has the poet's gift for awareness of concrete details—sights, sounds, feelings, tastes, smells—that makes his commentaries memorable and amusing. Again, there will be an opportunity for the audience to interact with Codrescu.

Ashland may not yet be a great center for the literary arts on the West Coast, but the International Writers Series is raising hopes and attracting people who will help us as we journey toward that pinnacle.

Erland Anderson is a professor of English at Southern Oregon State College.

On The Verge

by Alice Daya

**"A lady explorer? A traveler in skirts?
The notion's just a trifle too seraphic;
Let them stay and mind the babies, or hem
our ragged shirts;
But they mustn't, can't, and shan't
be geographic."**

— Verse in "Punch," on the touchy problem
of allowing women to be members of the
Royal Geographic Society.

In spite of the conventions of the Victorian era, the ladies did explore the world, and the accounts of their travels, recorded in such works as Dorothy Middleton's *Victorian Lady Travelers* and Alexandra David-Neel's *Traveling Ladies*, inspired New York-based playwright Eric Overmyer to compose his own, metamorphosed version of their adventures. His fanciful play *On the Verge* (subtitled "The Geography of Yearning") is the Oregon Shakespearean Festival's chosen "new play" for this year's spring season.

Its origins may be historical, but *On the Verge* doesn't try for dramatic realism. Overmyer writes, "*On the Verge* is not a docu-drama, and research about the historical lady travelers should be done for the pleasure of it, and for insight into the *spirit* of the lady travelers. That spirit inspired *On the Verge*, and that spirit is its true concern: the quality of imagination and curiosity and yearning."

The play portrays the journey of three intrepid lady travelers into a figurative jungle, a land they call Terra Incognita. Each brings along an impressive collection of tales to tell about her solo journeys all over the globe, but they also share common tastes for certain foods and a heartfelt longing for a hot bath. Of the three scientists, Mary Baltimore is both the oldest and the leader of the



*Ursula Meyer
Marie Livingston &
Douglas Markkanen*

trio, a passionate observer and collector of specimens. Her enthusiasm for native rituals leads her fellow travelers to accuse her of indulging in "anthropological smut." Fanny Cranberry, a tabloid journalist for *True Trek* magazine, fully accepts the concept of separate sex roles. She leaves her husband at home when she travels, since "the tropics are not the sort of place one should bring a man."

Alexandra Cafuffle, the youngest member of the traveling trio, defies convention so far as to wear trousers—when no one is looking. High, cold mountains are most attractive to Alexandra: "The glacier is my milieu . . . below zero, I'm in my element." On their journey through time, the ladies encounter dangerous and exciting men, all played by the same actor. The Man, as he is dubbed, confronts the ladies in various guises, as an abominable snowman, a troll, and a night club owner.

Overmyer's eloquent writing, described variously as "vivid and joyous" and "overpowering," pushes the language towards its limits; he appears to enjoy the sound and drama of words, while using them imaginatively to make a fresh and humorous statement. *On the Verge* has been performed previously at Center Stage in Baltimore and Taper, Too in Hollywood. The play is scheduled for productions at other theaters, including Seattle's Empty Space and San Diego's Old Globe, in addition to the Shakespeare Festival's production. "I have confidence that someone will find my work of interest, even though it may not necessarily be a large audience," Overmyer admits. "Though I must say I've been happily surprised with 'Verge.'"

Tickets: (503) 482-4331

Alice Daya, now working on her M.A. at SOSOC, is editor of the college's literary magazine, the West Wind Review, and contributes regularly to the Guide.



The Hagen Quartet

by Barbara Ryberg

The musical conversants in this quartet, three siblings and a cousin, have an average age of twenty, with half that time spent creating music together. These Austrian natives and students of the Salzburg Mozarteum are the third quartet to perform at the Southern Oregon State College Music Recital Hall this season, as part of the Chamber Music Series sponsored by the Division of Continuing Education.

The Hagen Quartet has performed in major cities throughout the world. Lukas, Veronika and Clemens Hagen, and Annette Bik, have, in addition, won major competitions throughout the world, gaining high praise from critics, who uniformly describe their playing as lively, resilient, fresh and spontaneous. Critics equally describe performances by these virtuoso musicians as mature, experienced, brilliant, and remarkable. Such a marked balance of superlatives among critics, their accord notwithstanding, has to goad the curiosity of the "veri dilettanti e conoscitori di musica," to borrow from Boccherini.

Not that Boccherini would have called the Hagen Quartet "amateurs," but the program of Haydn, Tchaikovsky, and Janacek they will present here on March 12 might well make connoisseurs of its audience.

Of Haydn's Opus 77, No. 1, which they will perform, Paul Griffiths writes in *The String Quartet*, that it came "...at the end of the longest chapter in the history of the string quartet." Griffiths goes on to say that the father of the string quartet pushed himself, in this composition, to achieve new proportions between the recapitulation, exposition and development of the work. At the same time, Haydn makes use of folk melody, without disturbing the lurking solemnity which underpins this quartet.

Moving from the strictly classical region, the next work in performance, Opus 30 by Tchaikovsky, anticipates a more programmatic style. It fits in the program nicely, bridging the period between the classical formalism of Haydn

and the modernism of Janacek. It is the last quartet to be written by Tchaikovsky and is considered by critics to be of "high quality and sure form." It is elegaic in tone, a funeral march, actually, to memorialize an old friend.

Leos Janacek, the Moravian composer (1854-1928), ranks with Smetana and Dvorak in importance, and is perhaps best known here for his operatic work, "Jenufa." Born before the last wave of Romantic composers, Janacek, like so many Slavs, immersed himself in the study of folk music and made use of it in his own work. His nationality placed him mid way between Russia and the Austro-German monolith, allowing him to choose between East and West in developing a particular style. One assumes he chose the East, as he did eschew Austro-German counterpoint in favor of a more personal, explosive musical language.

Of the two string quartets he wrote, the Hagen will perform his first, the "Kreuzer." Based on a re-interpretation of the novella by Tolstoy, which treats the pitfalls of physical desire, and which Chekhov described as stimulating "extreme thought," Janacek turns the love theme to suit his own immediate end.

Finding himself at age 74 passionately in love with a married woman half his age, Janacek evokes in the *Kreuzer* the tension and the *tendresse* which non-traditional love provokes. The *grosse Leidenschaft* which overcame him, and which inspired the composition, finds expression in the most beautiful melodies, melodies meant to stir emotions. If Tolstoy's warnings about love's darker side gave Chekhov pause, then Janacek's more sympathetic posture may well awaken something in us.

All indicators point to a stimulating program of chamber music, and if critical acclaim can be trusted, the Hagen Quartet promises an evening of music extraordinary for local "conoscitori."

The Hagen Quartet

8 p.m. March 12

Music Recital Hall

Southern Oregon State College

Tickets: (503) 482-6331

Barbara Ryberg, an Ashland writer, is a regular contributor to the Guide.

PROGRAMS & SPECIALS AT A GLANCE

Star Wars, officially the Strategic Defense Initiative, is the subject of a series of programs scheduled this month. International, national, and local proponents and opponents of Star Wars discuss peaceful uses of outer space, the merits of Star Wars, how Star Wars fits into the arms race, and the psychology of Star Wars. Beginning March 3, the programs air each Monday at 4 pm.

Tales From the Shadows presents mysteries and tales of the macabre in a new series of radio dramas from National Public Radio on Tuesdays at 9 pm beginning March 11.

The Oregon Symphony, under the baton of James DePriest, performs works by Barber and Beethoven, and features Garrick Ohlsson as soloist in Rachmaninoff's Piano Concerto No. 2 in D Minor, Opus 30, in the orchestra's fifth monthly broadcast at 3 pm on Saturday, March 22.

The Family of Women's Gathering brings home concerns of the women's Forum '85 held in Nashville. The series on Tuesdays at 4 pm.

First Concert and Siskiyou Women's History Week by Amy Cheney Beach, F-sharp Minor, Opus 11 am on March 6; and Opus 34, will be the first.

An Evening of American Music and Gunther Schuller's Orchestra in a program of a variety of American music, reading from *Lake W* for a grande finale of March 16, at 3 pm.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 Ante Meridian
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Toronto Car
5:00 All Things Considered	4:00 The Star Wars Debate	4:00 Family of Women	3:00 A N
6:00 The Folk Show	4:30 Northwest Week	4:30 Fresh Air	4:00 Stu
9:00 Possible Musics, including Music From Hearts of Space at 11 pm	5:00 All Things Considered	5:00 All Things Considered	5:00 All Cor
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Mu
	9:00 The Mind's Eye	9:00 Tales From The Shadows	7:00 Mu
	9:30 Don Quixote	9:30 Joe Frank	9:30 Lor Win
	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask
	10:02 Post Meridian (Jazz)	10:02 Post Meridian (Jazz)	10:02 Sid On
			11:00 Pos (Jaz

Stories from a World
 e the controversy and
 em who participated in
 olbi, Kenya, in a five-part
 pm beginning March 4.
Siskiyou Music Hall observe
 k with classical compositions
 a. The Piano Quintet in
 7, is the featured work at
 Violin Sonata in A Minor,
 tured work at 7 pm.
ma presents Garrison Keillor
 with the Pro Arte Chamber
 olf music and tales featuring
 music, and Garrison Keillor
begon Days and joining in
 ometown songs on Sunday,



The wonderful array of faces & costumes at Forum 85, the unofficial gathering of the world's women at Nairobi University.

Monday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
10:00 Women's Concert	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
12:00 KSOR News	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
2:00 Music From Europe	2:00 Music From Europe	12:00 KSOR News	11:00 Metropolitan Opera
4:00 New Dimensions	4:00 New Dimensions	2:00 Santa Fe Chamber Music Festival	3:00 Pittsburgh Symphony
5:00 All Things Considered	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
9:00 Chautauqua!	9:00 Chautauqua!	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
9:30 New Letters On the Air	9:30 New Letters On the Air	8:00 New York Philharmonic	10:00 The Blues
10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 Ask Dr. Science	
10:02 Jazz Album Preview	10:02 Jazz Album Preview	10:02 American Jazz Radio Festival	
10:45 Post Meridian (Jazz)	10:45 Post Meridian (Jazz)	12:00 Post Meridian (Jazz)	

SUNDAY

* by date denotes composers birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project, and funded by the Carpenter Foundation of Medford.

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Mar. 2 The King's Singers perform a program of madrigals and popular songs.

Mar. 9 Flutist Jean Pierre Rampal and pianist John Steele Ritter perform music by Mozart, Moscheles, Roussel and Hummel.

Mar. 16 Clarinetist Janet Hilton, violist Robert Levine and pianist Thelma Hunter perform music by Arnold, Vaughan Williams, Cross, and Mozart.

Mar. 23 The Annapolis Brass Quintet is featured.

Mar. 30 The Saint Paul Sunday Morning Brass Ensemble and Chorus perform a program of music for Easter.

11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital and Canton Speakers. Local broadcast funded by Progressive Audio of Grants Pass.

Mar. 2 Many different audiophile recordings of Mussorgsky's *Pictures at an Exhibition*, and an interview with Bill Storrer on "Hearing the Walls."

Mar. 9 An all keyboard program, featuring recordings of classical music and jazz.

Mar. 16 Audiophile recordings of Vivaldi's *The Four Seasons*, and an interview with Elliot Mazer, producer of *The Digital Domain*.

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Mar. 23 Pre-recorded audiophile cassettes, and an interview with jazz musician and film composer Dave Grusin.

Mar. 30 April Audio Fools Program. Watch out!

12:00 n Chicago Symphony Orchestra

A 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

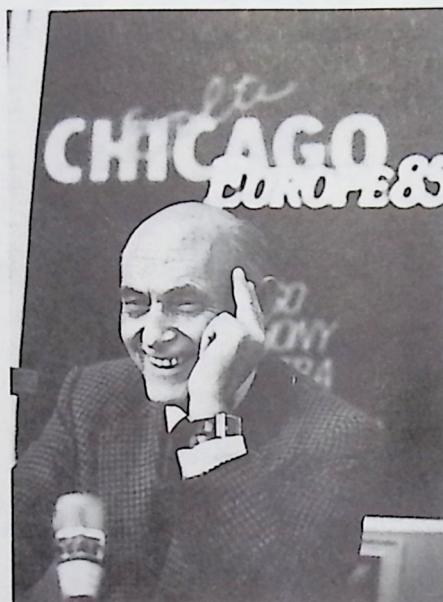
National broadcast funded by Amoco.

Mar. 2 Daniel Barenboim conducts *Sehnsucht* by Siegfried Wagner, plus *Siegfried Idyll* and excerpts from *Der Gotterdammerung* by Richard Wagner.

Mar. 9 Sir Georg Solti conducts an all Mozart program, including the Piano Concerto No. 20 in D Minor, K. 466, with soloist Tamas Vasary; and the Mass in C Minor, K. 427.

Mar. 16 Klaus Tennstedt conducts Shostakovich's Violin Concerto No. 1 in A Minor, Op. 99, with soloist Samuel Magad; and Mahler's Symphony No. 1 in D.

Mar. 23 Raymond Leppard conducts Chabrier's *Suite Pastorale*, Bartok's Concerto for Two Pianos, Percussion and Orchestra, with pianists Anthony and Joseph Paratore, and Bizet's Symphony No. 1 in C.



Sir Georg Solti

Mar. 30 Kurt Sanderling is conductor for Shostakovich's orchestration of Mussorgsky's *Prelude to Khovanshchina*; Mozart's Piano Concerto No. 13 in C, K. 415, with soloist Malcolm Frager; and Shostakovich's Symphony No. 15 in A, Op. 141.

1:30 pm March 30
An Anthology of Sacred Hymns
for Classical Guitar

Guitarist James Sundquist performs sacred hymns for Easter in this hour-long special.

2:00 pm First Take

An arts magazine spotlighting Southern Oregon and Northern California, produced by KSOR.

3:00 pm March 16
An Evening of Americana; Music & Tales:
The Pro Arte Chamber Orchestra with
Garrison Keillor and Gunther Schuller

From the Great Hall of Filene's of Boston, the Pro Arte Chamber Orchestra will perform a variety of American Music, including ragtime and country fiddle tunes. Garrison Keillor will offer readings from his bestselling book, *Lake Wobegon Days*, and will join in for a grand finale of special hometown songs.

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National broadcast funded by CIGNA Corp.

Mar. 2 Dennis Russell Davies conducts Wagner's Overture to *The Flying Dutchman*; *Siegfried Idyll*; and *Wotan's Farewell* from *Die Walkure*; and excerpts from the Phillip Glass Opera, *Civil Wars*.

Mar. 9 Riccardo Muti conducts three works by Martucci: *Notturmo*, *Giga* and *Noveletta*; the world premiere of Wernick's Violin Concerto with soloist Gregory Fulkerson; and Dvorak's Symphony No. 5 in F, Op. 76.

Mar. 16 Pre-empted by An Evening of Americana, Music and Tales.

Mar. 23 Charles Dutoit conducts *Don Juan*, Op. 20, by Strauss; Rachmaninof's Piano Concerto No. 1 in F-sharp Minor, Op. 1, with soloist Susan Starr; Honegger's Symphony No. 5; and Ravel's *Rapsodie espagnole*.

Mar. 30 Note: This program begins at 2:30 pm. Riccardo Muti conducts a complete version of Berlioz's dramatic Symphony, *Romeo et Juliette*, Op. 17, with soprano Jessye Norman, tenor John Alder, bass-baritone Simon Estes, and the Westminster Choir.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space
with Stephen Hill and Anna Turner.

Local funding by Soundpeace, Ashland.

2:00 am Sign-Off



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MONDAY

* by date denotes composers birthdate



Andre Previn conducts the Los Angeles Philharmonic

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am **Russell Sadler's Oregon Outlook**

7:37 am **Star Date** A daily look at astronomical events.

7:58 am **Community Calendar**

8:35 am **Ask Dr. Science** (Duck's Breath Mystery Theatre)

9:00 am **Calendar of the Arts**

9:30 am **Bioregional Report** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products, of Medford.

10:00 am - 2:00 pm First Concert

Mar. 3 HILDEGARD VON BINGEN: *Ordo Virtutum* (excerpts)

***Mar. 10** HONNEGER: Concerto da Camera

Mar. 17 JACQUET DE LA GUERRE: Suite in D Minor

Mar. 24 RUTH CRAWFORD SEEGER: String Quartet (1931)

***Mar. 31** HAYDN: Symphony No. 96 in D ("Miracle")

12:00 n KSOR News

2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with a new Music Director.

Mar. 3 Esa-Pekka Salonen conducts two works: Bruckner's Symphony No. 6; and Bartok's Piano Concerto No. 3; with soloist Alexander Toradze.

Mar. 10 Esa-Pekka Salonen conducts *Pohjola's Daughter*, by Sibelius; Telemann's Concerto for Trumpet and Strings in D, with soloist Thomas Stevens; and Mahler's Symphony No. 4.

Mar. 17 Andre Previn conducts Haydn's Symphony No. 92 ("Oxford"); Liszt's Piano Concerto No. 1, with soloist Andre Watts; Liszt's *Totentanz*; and the *Miraculous Mandarin* Suite by Bartok.

Mar. 24 Andre Watts is featured soloist in two works by Liszt: *Malediction*, and the Piano Concerto No. 2. Also on the program are Elgar's *Enigma Variations*; and Fantasia on a Theme by Thomas Tallis, by Ralph Vaughan Williams. Andre Previn conducts.

Mar. 31 Paavo Berglund conducts Schumann's Symphony No. 1 ("Spring"); Prokofiev's Piano Concerto No. 1, with soloist Julia Markova; and Beethoven's Second Symphony.

4:00 pm Star Wars

Three years ago this month, President Reagan announced his Strategic Defense Initiative, now known as Star Wars. The proposal has sparked a great debate, and has been discussed considerably at the recent arms talks in Geneva. This month, KSOR presents a series of programs discussing SDI. Both proponents and opponents discuss this most important issue. (About Books and Writers will return next month.)

Mar. 3 The first of two programs produced by Physicians for Social Responsibility, features President Reagan, General George Keegan of Air Force Intelligence, and Dr. Jerry Gray of the U.N. Conference talking about exploration and peaceful uses of outer space.

Mar. 10 In the second program from PSI, Dr. Edward Teller and Robert Bowman debate the merits of Star Wars.

Mar. 17 Psychologist Robert Jay Lifton talks about the psychology of Star Wars, and where he sees it fitting into the arms race.

Mar. 24 In a program produced by KSOR, two Rogue Valley experts on Star Wars discuss the pros and cons of the proposal.

Mar. 31 In a special hour-long wrap-up of this month-long series, numerous proponents and opponents of Star Wars discuss the subject. Participants include President Reagan's science advisor George Keyworth II, representatives from the Pentagon and State Department, NASA, Lawrence Livermore National Laboratory, and leading opponents of Star Wars, including Soviet diplomats and scientists. Produced by Pacifica Radio and the Foundation for the Arts of Peace.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc. (Pre-empted March 31 by the Star Wars documentary.)

5:00 pm All Things Considered

Susan Stamborg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

Mar. 3 CLARA SCHUMANN:
Three Romances, Op. 22

***Mar. 10** HONNEGER: *Pacific 231*

Mar. 17 FANNY MENDELSSOHN:
Lieder, Op. 2

Mar. 24 CECILE CHAMINADE:
Concertino, Op. 107

***Mar. 31** HAYDN: Symphony No. 94 in G
("Surprise")

9:00 pm The Mind's Eye

A series of dramatizations of great literary works.

9:30 pm Don Quixote de la Mancha

Books I and II of the immortal Cervantes masterpieces come to life in this 13-part dramatization from Seattle's Globe Repertory Company.



Duck's Breath Mystery Theatre at 10:00 pm

Mar. 3 The Knight of the Mirrors Journeying through a dark wood, Don Quixote encounters a rival knight; to Sancho's horror, they engage in a terrible duel, with surprising results.

Mar. 10 The Cave of Montesinos Don Quixote is lowered by rope into the gloomy cave of Montesinos, where he meets with astonishing adventures in an enchanted land.

Mar. 17 The Ride of Clavellino Don Quixote and Sancho undertake their most perilous adventure of all, as they soar into the heavens on the back of a magical wooden horse.

Mar. 24 Sancho's Isle Sancho wins his heart's desire, the governorship of an island, but his short and troublesome reign proves more of a trial than he had bargained for.

Mar. 31 The Last Battle On a windswept beach, Don Quixote fights his final battle; he and Sancho return home, resolved to begin a new life as shepherds, but fate decrees otherwise. (This concludes the series.)

10:00 pm Ask Dr. Science with the Duck's Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call in your requests!

2:00 am Sign-Off

TUESDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR. Hosted by Lars Svendsgaard.

Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

*Mar. 4 VIVALDI: Concerto for Two Violins and Continuo, Op. 1

Mar. 11 PEGGIE SAMPSON: Improvisation on a Theme by Tobias Hume

*Mar. 18 RIMSKY-KORSAKOV: *Sheherazade*

*Mar. 25 BARTOK: *The Miraculous Mandarin*, Op. 19

12:00 n KSOR News

2:00 pm Cleveland Orchestra

Another season of broadcast concerts under Music Director Christoph von Dohnanyi.

Mar. 4 Yoel Levi conducts Mozart's Symphony No. 34 in C, K. 388; Bloch's Suite for Viola and Orchestra, with soloist Robert Vernon; and Rachmaninoff's Symphony No. 2 in E, Op. 27.

Mar. 11 Christoph von Dohnanyi conducts Ives' *The Unanswered Question*; *Erwartung*, by Schoenberg; and Beethoven's Symphony No. 5.

Mar. 18 Christoph von Dohnanyi conducts *Ecuatorial*, by Varese; Mozart's Symphony No. 40 in G, K. 550; *A Survivor from Warsaw* and *Peace on Earth*, by Schoenberg; and Beethoven's *Leonore Overture No. 3*.

Mar. 25 Leonard Slatkin conducts *The Infernal Machine*, by Rouse; Barber's Piano Concerto, with soloist John Browning; and Dvorak's Symphony No. 6 in D, Op. 60.

4:00 pm The Family of Women - Stories from a World Gathering

This 5-part radio series brings home the controversy and concerns of the women participating in Forum '85, a gathering of women held in Nairobi, Kenya. (March 8 is International Women's Day.)

4:30 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment and the arts.

Mar. 4 White South African playwright Athol Fugard, author of "Master Harold . . ." and "The Boys," and "Sizwe Bansi is Dead," confronts his dilemma as an opponent of apartheid, who

nonetheless remains in South Africa because his country is the inspiration for his writing.

Mar. 11 Exiled South African poet Dennis Brutus describes his imprisonment for anti-apartheid organizing; and discusses his decision to sign an exit visa which prohibits him from returning to his native country.

Mar. 18 Cartoonist/writer Gahan Wilson discusses his macabre cartoons, and the irrational childhood fears he parodies.

Mar. 25 Minimalist composer Steve Reich talks about the cross-cultural influences of his work.

5:00 pm All Things Considered

Local funds provided by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Your host is Lars Svendsgaard.

*Mar. 4 VIVALDI: *Magnificat*

Mar. 11 SCHUBERT: Symphony No. 5 in B-flat

*Mar. 18 RIMSKY-KORSAKOV: *Capriccio espagnole*

*Mar. 25 BARTOK: Music for Strings, Percussion and Celeste

9:00 pm March 4 The Locked Room

An adaptation by the National Radio Theatre of John Dickinson Carr's classic detective story. Produced by Yuri Razovsky.

9:00 pm Tales from the Shadows

Beginning March 11

A new radio drama series from NPR, containing mysteries and tales of the macabre. Listings not available at press time.

9:30 pm Joe Frank

Award-winning adult storyteller Joe Frank surveys the modern landscape of love, hope, despair and living in 13 half-hour dramas for radio.

Mar. 4 *Lies (part I)* Stories from the Sixties recount the experience of an American intelligence officer in Vietnam and the ordeal of a pair of radical feminists.

Mar. 11 *Lies (part II)* Joe Frank recounts the experiences of various characters during the Sixties.

Mar. 18 *A Tour of the City, Act I* The haunting memory of a childhood trauma drives a man to marry two women and join a cult religion.

Mar. 25 *A Tour of the City, Act 2* In this Kafka-esque drama, a man continues his odyssey through a deserted city.

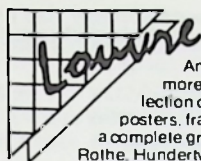
10:00 pm Ask Dr. Science

10:02 pm Post Meridian

Jazz selected for the late night.

2:00 am Sign-Off

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W E D N E S D A Y

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Valley Chevrolet, Medford

10:00 am First Concert

*Mar. 5 PROKOFIEV: String Quartet No. 1 in B Minor, Op. 50

*Mar. 12 ARNE: Sonata IV in D Minor

*Mar. 19 REGER: Sonata for Clarinet and Piano, Op. 49, No. 2

Mar. 26 LILI BOULANGER: Vieille Priere Bouddhique

12:00 n KSOR News

Includes the Bioregional Report, a series of environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

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Mar. 5 The Amadeus Quartet performs Haydn's String Quartet in D Minor, Op. 76, No. 2 ("Fifths"); and Britten's Quartet No. 3, Op. 94.

Mar. 12 Mezzo-soprano Jan DeGaetani and pianist Gilbert Kalish present a program of songs by Schumann, Copland and Ives.

Mar. 19 Pianist Alfred Brendel performs Mozart's Sonata No. 14 in C Minor, K. 457; and Fifteen Variations and Fugue in E-flat on a Theme from Prometheus by Beethoven.

Mar. 26 Banchetto Musicale performs part II of Handel's Messiah.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composer's styles and musical formats.

Mar. 5 The Boston Symphony's principal oboist Ralph Gombert joins Roland Nadeau for a conversation and performance.

Mar. 12 This program is devoted to some of Roland Nadeau's favorite works.

Mar. 19 Jazz pianist Bob Winter joins Nadeau with music by Bartok and Shostakovich

Mar. 26 A survey of six string quartets from Opus 18 by Beethoven in which are found all the elements that marked the composer's later music.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Mar. 5 Author Tony Heilbut on his history of gospel, *The Gospel Sound: Good News and Bad Times*.

Mar. 12 Studs talks to film director William Friedkin on his most recent movie, *To Live and Die in L.A.*

Mar. 19 Journalist and author Harrison Salisbury talks about his book on China, *The Long March: The Untold Story*.

Mar. 26 Folk musicians Archie Fisher and Garnett Rogers are guests.

5:00 pm All Things Considered

Local funds provided by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.



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6:30 pm Siskiyou Music Hall

*Mar. 5 PROKOFIEV: *Romeo and Juliet*, Suite No. 1, Op. 64a

Mar. 12 ELIZABETH GYRING: Piano Sonata No. 2

*Mar. 19 REGER: *A Comedy Overture*, Op. 120

Mar. 26 ELLEN TAAFFE ZWILLICH: String Trio (1982)

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we continue *Whose Body?*

Mar. 5 **Disappearance of a Financier** Inspector Parker brings Lord Peter news of a financier who is mysteriously absent the morning after a mysterious corpse is discovered.

Mar. 12 **Lunch at Lady Swaffham's** Seeking the owner of the gold pince-nez found on the body, Lord Peter places an advertisement that elicits an unusual response.

Mar. 19 **Shellshock** Lord Peter develops a nervous condition, prompting a meeting with the great neurologist Sir Julian Freke, a possible suspect.

Mar. 26 **Bunter Brings a Letter** An unsuspecting medical student helps Lord Peter fill in the mystery's missing links.

10:00 pm Ask Dr. Science

10:02 pm Sidran on Record

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

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Mar. 5 South African pianist Abdullah Ibrahim, also known as Dollar Brand, talks about the philosophy behind his deceptively simple compositions, and discusses his record, *Eliya*.

Mar. 12 Janis Siegel, of Manhattan Transfer discusses the making of the group's latest recording, *Vocalise*, as well as her own solo career.

Mar. 19 Pianist Barry Harris explains his harmonic theory of improvisation, and treats listeners to a preview of his latest recording.

Mar. 26 Jazz great Dizzy Gillespie demonstrates the subtleties of musical phrasing, and discusses one of his most recent recordings, and new albums by Max Roach and Billy Eckstine.

11:00 pm Post Meridian
More jazz for the night time.

2:00 am Sign-Off

THURSDAY

* by date denotes composers birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

Mar. 6 AMY CHENEY BEACH: Piano Quintet in F-sharp Minor, Op. 67

Mar. 13 REBECCA CLARKE: Sonata for Viola and Piano

Mar. 20 ANN SILSBEE: *Spirals*

*Mar. 27 D'INDY: *Chansons et Danses*

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass

Mar. 6 In a Berlin Philharmonic showcase, Jesus Lopez Cobos, Riccardo Muti, Gunther Schuller and Senyon Bychkov conduct the orchestra in works by Mozart, Boccherini, Schuller and Rachmaninoff.

Mar. 13 The Berlin Philharmonic is showcased in performances under the direction of Jesus Lopez Cobos, Zdenek Macal, Gunther Schuller and Bernhard Klee.

Mar. 20 Featured are the Stuttgart Radio Symphony Orchestra conducted by Neville Marriner; the Berlin Philharmonic conducted by Riccardo Muti and Bernhard Klee; and the Southwest German Radio Symphony, conducted by Ferdinand Leitner.

Mar. 27 The Finnish, Danish and Czech Radio Symphonies, and the Oslo Philharmonic perform works by Raitio, Gade, Suolahti, Kvapil, and Brahen.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.


Program acquisition funded by Soundpeace of Ashland.

Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner and Architects; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Mar. 6 **The Dreambody** (with Arnold Mindell) For many years Mindell, a Jungian analyst, has been exploring the way in which messages from the unconscious are communicated through physical symptoms, gestures, and other bodily phenomena, in much the same way that the unconscious expresses itself through dream images and symbols. In effect, Mindell contends, the body is a dream trying to happen, and he talks about how the body mirrors the unconscious.

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Mar. 13 **Timeless Wisdom and the Changing Culture** (with Paul Cash and Amy Opperman). One of the most important phenomena of the 20th century may be the introduction of Eastern philosophy in the West, and the late Paul Brunton, author of such classics as *A Search in Secret India* and *The Wisdom of the Overself* was among the leading catalysts. Larson Publications, a small New York publisher, is now releasing the 12-volume *Notebooks of Paul Brunton*. Cash, Larson's editor, and Opperman, the project's marketing director, share the insights of this unique venture.

Mar. 20 **Visions of Wellness** (with Larry Dossey, M.D.) Dossey questions the current model of health with its "body parts" orientation and presents new possibilities for medical care and disease prevention. Using the insights of quantum physics as well as ancient wisdom, he probes the meaning of health and the personal responsibility each of us has for our own welfare.

Mar. 27 Into the Deep: Male Mysteries (with Robert Bly). A visit with one of America's leading poets. Bly uses fairy tales to illuminate the dark recesses of the psyche, and the result is a powerful intimation of the male experience and potential.

5:00 pm All Things Considered

Local funds provided by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Mar. 6 AMY CHENEY BEACH:
Violin Sonata in A Minor, Op. 34

Mar. 13 STRAUSS: *Ein Heldenleben*



Mar. 20 TCHAIKOVSKY: Suite from
Swan Lake, Op. 20

***Mar. 27** D'INDY: Symphony on a
French Mountain Air

9:00 pm Chautauquel

SOSC English professor Erland Anderson; Todd Barton, Deborah Arsac, and Shirley Patton of the Oregon Shakespearean Festival; and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews.

9:30 pm New Letters on the Air

The audio version of the renowned literary magazine *New Letter* features poets, novelists and short story writers reading their own works.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre.

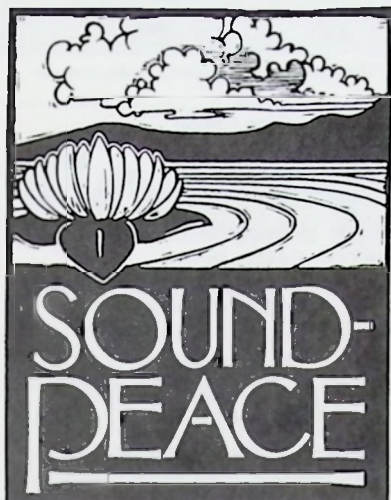
10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off



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FRIDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

*Mar. 7 RAVEL: *Miroirs*

*Mar. 14 TELEMANN: Sonata in F Minor for Recorder and Continuo

*Mar. 21 J.S. BACH: Brandenburg Concerto No. 1 in F, BWV 1046

Mar. 28 FALLA: *The Three Cornered Hat*

12:00 n KSOR News

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series of the 1985 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the baroque period through the present day, including world premieres by Ned Rorem and Eugene Phillips.

Mar. 7 Oboist Allan Vogel, pianist Alicia Schachter, and violinist James Buswell are among artists featured in works by Schumann, Messiaen, Bach, and Schubert.

Mar. 14 Violists Toby Appel and Geraldine Walker; cellists Carter Brey, Timothy Eddy and Ralph Kirschbaum; and the Mendelssohn String Quartet are featured in performances of

music by Strauss and Schubert, as well as the world premiere of Ned Rorem's *Scenes from Childhood*.

Mar. 21 This program features works by Bach, Schubert, Berg and Beethoven.

Mar. 28 Music by Prokofiev, Rorem and Schubert are performed by festival musicians, including violinist James Buswell, double bassist Edgar Meyer, cellist Timothy Eddy and baritone William Parker.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Mar. 7 The legendary Carmen McRae shows off her very personal keyboard style in "As Long As I Live" and "I Never Felt This Way Before," and joins Marian for duets of "As Time Goes By" and "Blues."

Mar. 14 Composer/conductor Henry Mancini plays two of his tunes, "Days of Wine and Roses," and "The Pink Panther." Marian plays Mancini's "Moon River" and "Charade."

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Mar. 21 Bill Dobbins, a performing jazz musician as well as professor at the Eastman School of Music, joins Marian for duets in "Just Friends," and "I Let a Song Go Out of My Heart." Marian solos on "Some Other Spring" and "Without You."

Mar. 28 Pioneering be-bop pianist Walter Bishop, Jr. joins Marian for duets on "Star Eyes" and "Au Privave." Marian plays the popular ballad "You Don't Know What Love Is."

5:00 pm All Things Considered

6:30 pm Slaklyou Music Hall

***Mar. 7** RAVEL: String Quartet

***Mar. 14** TELEMANN: Concerto Secondo in D

***Mar. 21** MUSSORGSKY: *Pictures at an Exhibition* (Ashkenazy, orch.)

Mar. 28 JOAN LA BARBARA: *October Music: Star Showers and Extraterrestrials*



8:00 pm New York Philharmonic

Mar. 7 Riccardo Chailly conducts *Don Juan*, Op. 20, by Richard Strauss; Mendelssohn's Violin Concerto in E Minor, Op. 64, with soloist Yuzuko Horigome; and Beethoven's Symphony No. 4 in B-flat, Op. 60.

Mar. 14 Riccardo Chailly conducts the U.S. premiere of *Die Florenze* by Bussotti; Beethoven's Piano Concerto No. 4 in G, Op. 58, with soloist Andre Watts; and Prokofiev's Symphony No. 3 in C Minor, Op. 44.

Mar. 21 Zubin Mehta conducts Dvorak's *Carnival Overture*, Op. 92; Mozart's *Sinfonia Concertante*; *Haunted Landscape*, by George Crumb; and Ravel's *Daphnis and Chloe* Suite No. 2.

Mar. 28 Zubin Mehta conducts two works: *Prism*, by Jacob Druckman; and Mahler's Symphony No. 5.

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10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Mar. 7 Vocalist Rosemary Clooney joins the Woody Herman Orchestra for a performance from the Paul Masson Winery in Saratoga, California.

Mar. 14 Legendary bassist Slam Stewart performs in a concert recorded at Harper College of the State University of New York in Captain Binghamton.

Mar. 21 The Jane Ira Bloom Group performs in a live recording at the Citicorp Center in New York City.

Mar. 28 Jon Hendricks and members of his famous musical family perform in concert at The Judge's Chambers in Norfolk, Va.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

SATURDAY

* by date denotes composers birthdate

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogee commentary

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Lumber Resources, Glendale.

Mar. 1 Battle of the Bands Recordings of the same tune by two bands, including Jimmy Dorsey and Xavier Cugat playing "Perfidia."

Mar. 8 Extended Recordings Longer-than-usual recordings by Benny Goodman and Meade Lux Lewis.

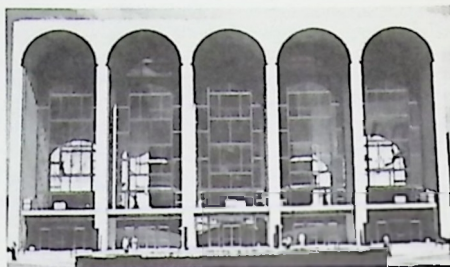
Mar. 15 Ellington on Piano The Duke sits in on piano with groups other than his own.

Mar. 22 Bix with Trumbauer Some of the classic Bix Beiderbecke recordings made under Frankie Trumbauer's name.

Mar. 29 Parallels Recordings of "The Prince of Wails" by the Wolverines and Bud Freeman - plus other parallels.

10:30 am Micrologus

Host Dr. Ross Duffin explores the world of early music before 1750. Dr. Duffin is joined frequently by distinguished musicians. (NOTE! Due to early opera air times, Micrologus will not be heard on March 22 and 29.)



The Metropolitan Opera House

11:00 am The Metropolitan Opera

Another season of performances live from the stage of the Metropolitan Opera House in New York City.

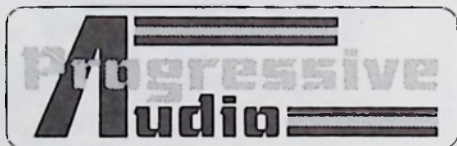
National Broadcast underwritten by Texaco.

Mar. 1 Samson by Handel. In this new production, Julius Rudel conducts, and the cast includes Leona Mitchell, Kiri Te Kanawa, Yvonne Minton, Jon Vickers, John Macurdy and Paul Plishka.

Mar. 8 Falstaff by Verdi. James Levine conducts. The cast includes Judith Blegen, Carol Neblett, Brenda Booser, Fiorenza Cossotto, Louis Quilico, Douglas Ahlstedt and Allan Monk.

Mar. 15 Simon Boccanegra by Verdi. Myung-Whun Chung conducts, and the cast includes Kiri Te Kanawa, Sherrill Milnes, Vasile Moldoveneau, Paul Plishka, Richard J. Clark and Terry Cook.

Mar. 22 Carmen by Bizet. James Levine conducts this new production, and the cast includes Maria Ewing, Catharine Malfitano, Plácido Domingo and Michael Devlin. (Note: early air time of 10:30 am.)



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Mar. 29 *Aida* by Verdi. James Levine conducts, and Anna Tomowa-Sintow, Fiorenza Cossotto, Luciano Pavarotti, Dmitri Kavrakos, Matteo Manuguerra and Terry Cook. (Note: Early air time of 10:30 am.)

3:00 pm March 22
The Oregon Symphony

KSOR presents its fifth monthly Oregon Symphony broadcast. On this program are Barber's *Adagio for String*, Op. 11; Beethoven's *Symphony No. 4* in B-flat, Op. 60, and Rachmaninoff's *Piano Concerto No. 2* in D Minor, Op. 30, with soloist Garrick Ohlsson. James DePriest conducts. Funds for this production are provided by Pacific Power and Light.

3:00 pm Pittsburgh Symphony Orchestra

26 Concerts from its 1984-85 "Season for a Lifetime." Guest conductors include Klaus Tennstedt, Leonard Bernstein, Antal Dorati, and Lorin Maazel.

Mar. 1 Michael Lankester conducts Ellen Taaffe Zwilich's *First Symphony*, Berlioz's *La Morte de Cleopatre*, with mezzo-soprano Mimi Lerner, and Beethoven's *Seventh Symphony*.

Mar. 8 Zdenek Macal conducts the orchestra in David Stock's *A Joyful Noise*, and works by Hindemith and Tchaikovsky.

Mar. 15 Zdenek Macal conducts five PSO principal players in chamber works by Mozart, Lutoslawski, Dahl and Dvorak.

Mar. 22 Pre-empted by Oregon Symphony broadcast.

Mar. 29 Lorin Maazel conducts a performance recorded during the orchestra's acclaimed 1985 European Tour.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc.; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

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Ashland, Oregon 97520
(503) 482-2897



Garrison Keillor autographs copies of his book *Happy To Be Here*.

Women's History Week

continued from page 10



Sib Farrell, Sue Lopez and Nancy Leonard plan the week's events.

Varsity Backstage Theatre for those who miss the initial production. Their last production, "Female Troubles," will be going to Boston later this year.

On Saturday, March 8, the final day of National Women's History Week, there will be an International Women's Day celebration in the arena at Southern Oregon State College sponsored by the Women's Studies Program and the Women's Center. Joyce Stanley will moderate "The Decade of the Women," a film commemorating the past ten annual International Women's Day conferences: the first held in Mexico, the last in Nairobi.

Following the film, there will be an exhibition of Betty LaDuke's paintings that relate to her book, *Companeras: Women, Art, and Social Change in Latin America*. LaDuke's book brings together personal stories and recent work of contemporary artists from fourteen countries in the Caribbean, Central and South America and includes professional painters and sculptors of the big cities, self-taught painters, and women who work in a variety of crafts media.

The Eleanor Roosevelt League will sponsor a dinner at North's Chuck Wagon in Medford and Oregon State Senator, Margie Hendricksen will speak of "Women: Builders of Communities and Dreams." The events for Jackson County's National Women's History Week will culminate at 8 p.m. in a concert sponsored by Womensource at Ashland's Positively Fourth Street.

College of the Siskiyous in Mount Shasta is also geared up for National Women's History Week. Throughout the

month of March, an exhibit of silk screen prints by Francis Valasco will be shown in the Gallery of Learning Resources Center. Also, Valasco will lecture on Friday, March 7 at 7:30 p.m. The Women's Dance Workshop will explore what's available in new women's playwrighting and will present plays for, and by, women on Wednesday, March 6, in the Theatre building at 8 p.m. These one act plays and monologues will be repeated on March 10.

Although this is only a portion of the events planned for the week of March 2 through 8, it might be a good idea to visit the Chappell-Swedenburg House Museum on the SOSOC campus after February 25 and warm up for the celebration by looking at their exhibit on last year's festivities. "National Women's History Week: 1985" includes photographs and artifacts and will run through March 18.

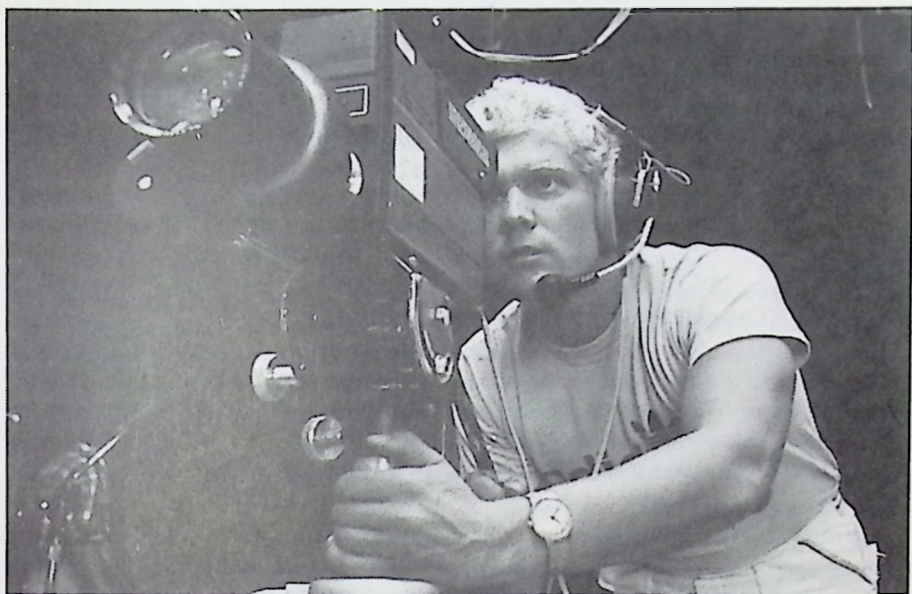
If you would like a full schedule of events planned for National Women's History Week, please call Sib Farrell at (503) 482-6261.

*And my road was a little easier
'Cause she was here.
I see a little clearer
Through the darkness called fear.
Sister, take my hand,
It's with you I make my stand.
And we'll be all we can,
One fine day.*

Sherry O'Sullivan is a free-lance writer and graphics designer who resides in Ashland.

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SOUTHERN OREGON STATE COLLEGE

Wind and a Quarter

7 October

Dear Barb,

Haven't done a damned thing today. Not really. I know it's Saturday and I was supposed to cut the grass but when I got back from the drugstore I just couldn't bring myself to do it.

Before you left this morning I was lying on the porch floor. You were dressing, the sun was shining and I was talking about paper kites. Not flying them, not even talking about flying them. Paper kites. They're gone. You didn't even laugh this time.

I was thinking about our honeymoon. Do you remember? Never any time to kill; we saw all the sights, did all there was to do. We ran on the beach and found that old wrecked ship. We pretended we were explorers but everything was well charted even then, wasn't it?

We drank a bottle of wine somewhere between lunch and dinner reservations. We flew a kite. I made you cut the string. You complained; you were thinking of a souvenir or a scrapbook and I, I couldn't say what I was thinking. I made you cut it anyway. Yes, everything was well planned, still it was nice.

What struck me then was that the impulses had disappeared. Kite flying had once been a knee-jerk reaction, a reflex. Never something I planned on or thought about, it was just something I did. The kites were paper and balsa wood, twenty-five cents. How could I say no to the wind? The days were as disposable as the kites and I gave them both to the wind.

I remember waking up when I was eight. A gorgeous day. A fall day. A day like today. A day that smelled of shoe polish and Johnson's Paste Wax under the sink as I dug for rags and string. Anything was possible on a day like that. Anything at all ... but somehow the impulses just died. I'm not sure where or how, they just disappeared.

You used to scold me in the checkout lines when we'd shop the discount stores before you started working this crazy Saturday shift. I was the kid, you'd say, who always wanted a stray dog to follow him home but could never seem to find one. I'd be fingering the plastic parachute-men or I'd linger too long in the school supplies and you'd joke about my second childhood. It was never quite childhood I was after.

I guess you never understood. You used to ask me if I was *really* looking for something. I guess I never really knew until this morning. But then, we met on a Saturday morning, didn't we? I loved you that very first Saturday. You never believed that but it was true. It was just something I did.

You used to say you couldn't trust me to keep a quarter in my pocket. My mother never could either. She used to plan my Saturdays. She'd give me a list of errands and off I'd ride to the drugstore. Seconal is an old friend. I'd pick up her pills but only once did I make it past the front door with her change intact.

It was a reflex. It was never premeditated. Beyond the glass door there was a swirling tornado of leaves dancing around my bike. Balled in my saddlebags, that very last Saturday, were the rags and string. I remember my reflection in the glass and the ten or twelve paper kites in the tin wastebasket by the door. Twenty-five cents. Paper and balsa wood, rags and string, wind and a quarter. Every time. Every damned time save one.

For once I'd done something right. She let me keep the change but she never said goodbye. And then the kites themselves disappeared. I remember the last of them impaled and rotting on great scaffolds of elm; their biers, to be plundered by birds or worse. They never came back. Later, even the elms disappeared.

You bought me a kite for my twenty-fifth birthday. By then I was sure the impulses were dead. It was beautiful, more a work of art than a kite.

You bought it in a specialty shop in the city. You were embarrassed when I unwrapped it and discovered the pricetag. Rip-stop nylon and fiberglass crossmembers, indestructible, a pastel phoenix. It was even washable. If you didn't understand, at least you tried. The damned thing even flew for a while, didn't it? I put it away somewhere last fall. It's in the closet or the garage, I don't know.

It's funny how things have changed. Today people buy cars they throw away in five years and kites that come complete with lifetime warranties. The wind was always free when I was eight and twenty-five cents was about as close to free as I could hope for. I never once thought about flying a kite. They were twenty-five cents and when I was finished I just let go of the string. They weren't a lifestyle, they were paper and balsa wood, rags and string. It was just something I did. And the same winds never blew again.

But I'm getting sleepy now and I'm not sure what I've been trying to say except I love you. I loved you and goodbye. I met an old friend at the drugstore this morning. Somehow things were clearer then. I came straight home. It's a gorgeous day. I'm not sure how much longer I can hold onto this string. It's a fall day and I woke up with wind and a quarter.

Tim P. Smith, of Ashland, is a freelance writer and student attending Southern Oregon State College. "Wind and a Quarter" placed eighteenth of 2,000 entries in the 1985 Writer's Digest Creative Writing Competition.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9 am and Noon

- 1 **Vocal Solo Contest, Senior High**
Southern Oregon Music Educators
8 am - 5 pm, Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 1 **6 through 8 Play: "In a Northern Landscape," drama of family love.**
8 pm, Dorothy Stolp Center Stage
Southern Oregon State College
(503) 482-6348 **Ashland.**
- 1 **7 and 8 Play: "One Flew Over the Cuckoo's Nest," Dale Wasserman's adaptation of a novel by Ken Kesey of Oregon.** COS Theatre
College of the Siskiyou
(916) 938-4462 ext. 257 **Weed.**
- 1 **7 & 8; 14 & 15 Play: "Inherit the Wind," the famous Scopes trial.** Linkville Players
at Pelican Playhouse
Lakeport Towers, 201 Main
(503) 884-3829 **Klamath Falls.**
- 1 **thru 11 Exhibit: "An Old Fashioned Playground,"** Free. Tues-Sat. 1-5 pm
Southern Oregon Historical Society
Chappell-Swedenburg House Museum
990 Siskiyou Blvd. (at Mountain)
(503) 488-1341 **Ashland.**
- 1 **thru 11 Exhibit: The Websters**
Works of five weavers from Ashland
Plus figurative watercolorist
Ellen Gaberhardt.
Wiseman Center Gallery
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 1 **thru 31 Exhibit: Francis Valasco,**
Silk screen prints. Lecture by the artist Fri.
Mar. 7, 7:30 pm. Women's History Week
Event. Learning Resources Center Gallery
College of the Siskiyou
(916) 938-4462 **Weed.**
- 1 **thru 31 Plays: "The Tempest,"**
"Threepenny Opera," "On The Verge,"
and "An Enemy of the People."
Oregon Shakespearean Festival
Pioneer St. at Siskiyou Blvd.
(503) 482-4331 **Ashland.**
- 1 **2, 6, 7, 8, 9, 13, 14, & 15 Musical:**
South Pacific with 39-member cast.
8 pm, Little Theatre on the Bay,
Thur. & Sun., tickets at door. Fri. & Sat. by
reservation only. Call Film Factory at
(503) 269-7411 **Coos Bay.**
- 2 **Concert: Don Loftus, piano, and**
Neal Kujak, piano. Free. 3 pm, Sunset Hall
Southwestern Oregon Community College
(503) 888-2525 **Coos Bay.**
- 2 **Jefferson Acoustic Musicians**
Business meeting, JAM session and
potluck first Sunday of each month at
5:30 in members' homes. Music lovers
and musicians welcome.
For info call Truth Music at
(503) 884-1305 **Klamath Falls.**
- 3 **Jury Day.** Accepting fiber art work.
10 am - 6 pm. The Websters
10 Guanajuato Way
(503) 482-9801 **Ashland.**
- 3 **thru 21 Exhibit: Michael Bliven,**
Abstract figurative ceramic sculpture.
Mon-Thur. 8 am - 7 pm; Fri 8 am - 6 pm
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6465 **Ashland.**
- 3 **thru 21 Exhibit: OIT Faculty, Staff**
and Students. 8 am - 5 pm.
OIT College Union Art Gallery
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls.**
- 3 **thru 26 Exhibit: Invitational Wildlife Show**
Featuring mixed media by local artists
in conjunction with Bald Eagle Conference
Reception: Friday, Feb. 14, 8-10 pm
OIT College Union Art Gallery
Hours: 8-5 M-F and by request
Oregon Institute of Technology
(503) 882-6321 **Klamath Falls.**
- 4 **11, 18 & 25 Tuesday Night at the Museum**
7:30 pm. Coos Art Museum
235 Anderson
(503) 267-3901 **Coos Bay.**
- 4 **Drama: "Lizzie McCall," featuring**
Shirley Patton. Noon. Chappell-
Swedenburg House. Siskiyou at Mountain
(503) 482-6261 **Ashland.**
- 5 **Film: "Women of the Summer," based on**
work of Florence Schneider.
Women's History Week Event. Noon.
Nendels. Biddle Road at Crater Lake Blvd.
(503) 482-6261 **Medford.**
- 6 **Concert: Brass Choir,**
Dr. Marvin Belford, conductor
8 pm, Music Recital Hall,
Southern Oregon State College
(503) 482-7151 **Ashland.**

- | | |
|--|---|
| <p>6 and 10 Plays: One acts & monologues presented by Women's Dance Workshop Women's History Week Event. 8 pm. COS Theatre. College of the Siskiyous (916) 938-4462 Weed.</p> <p>7 Women's Theatre: "Crazy Quilt: Pieces of Women and Madness," with Carolyn Meyers, Dori Appel, Judy Dolmatch and Dana Knoke. Women's History Week Event. 8 pm. Carpenter Hall, Pioneer Street across from Shakespeare (503) 482-6261 Ashland.</p> <p>7 Instrumental Solo Contest, Senior High Southern Oregon Music Educators 8 am-5 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland.</p> <p>7 Film on Video: "The Longest Yard" 7:30 pm, OIT Auditorium Sponsored by Klamath Arts Council Oregon Institute of Technology (503) 882-6321 Klamath Falls.</p> <p>7 Concert: Patrick Ball, Celtic Harper and Storyteller. 8 pm. Veteran's Memorial Hall, 810 H Street. (707) 464-1311 Crescent City.</p> <p>8 Reading and Discussion: Dean Ing Science Fiction Writer. 2-4 pm. Hands On Books in Main Street Market 406 East Main Street (503) 779-6990 Medford</p> | <p>7 and 8 Exhibit: Friedensreich Hundertwasser, Mixed Media show including tapestry, sculpture & lithographs. 10 am-6 pm, Louvre Annex in the Main Street Market (503) 773-7022 Medford.</p> <p>7 thru 29 Exhibit: Paula Thone, sculpture; Martha Wehrle, drawings Umpqua Valley Arts Center 1624 W. Harvard Blvd. (503) 672-2532 Roseburg.</p> <p>8 Film: "The Decade of the Women" Women's History Week Event Stevenson Union Arena. Call for time. Southern Oregon State College (503) 482-6261 Ashland.</p> <p>8 Concert: Patrick Ball, Celtic harp and storytelling. 8 pm. Harbor Hall, 210 East Second Street. (503) 347-9712 Bandon.</p> <p>8 Concert: So. Oregon Youth Orchestra 7 pm. Music Recital Hall. Southern Oregon State College (503) 482-6101 Ashland.</p> <p>8 Instrumental Solo Contest, Junior High Southern Oregon Music Educators 8 am-5 pm. Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland.</p> |
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- 9 **Meeting: Watercolor Society**
2 pm, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 9 **Concert: SWOCC Choral Groups**
3 pm, Sunset Hall, Free.
Southwestern Oregon Community College
(503) 888-2525 **Coos Bay.**
- 10 **Book Discussion Group: "Confessions of an Advertising Man," by David Ogilvy.**
Scholar: Julie Stevens, writer and lawyer.
7:30 pm, Langlois Firehall (next to library)
(503) 348-2278 **Langlois.**
- 10 **Meeting: Umpqua Valley Quilters' Guild.**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 11 **Concert: Jazz conducted by Stuart Turner**
8 pm, Music Recital Hall,
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 12 **Concert: The Hagen Quartet Chamber Music Series.** 8 pm.
Music Recital Hall,
Southern Oregon State College.
(503) 482-6331 **Ashland.**
- 12 **Books and Bagels, Sandy Nally, presenter**
12 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 12 **thru 15 & 19-20 Play: "Angry Jurors"**
8 pm, Little Theater,
Klamath Union High School
(503) 883-4710 **Klamath Falls.**
- 13 **Concert: Symphonic Band, Max McKee, conductor.** 8 pm.
Music Recital Hall.
Southern Oregon State College
(503) 482-7151 **Ashland.**
- 13 **Meeting: Handspinners Guild**
10 am, Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 13 **Book Discussion Group, "An Unsuitable Job for a Woman," by P.D. James**
5:15-6:15 pm. Sponsored by
Douglas County Library at
Douglas County Courthouse, Rm. 101
(503) 440-4310 **Roseburg.**
- 13 **thru Apr. 1 Exhibit: Curtis Otto, oils from money series; Sam Sypolt, carved ivory scenes and figures.**
Wiseman Gallery,
Rogue Community College
(503) 479-5541 **Grants Pass.**
- 14 **Concert: Good Ol' Persons with country and bluegrass,** 8 pm.
Yreka Community Theatre,
810 Oregon Street
(916) 842-2355 **Yreka.**
- 14 **Concert: Finlandia Sinfonietta**
7:30 pm, COS Theatre,
College of the Siskiyous, 800 College Ave.
(916) 938-4462 **Weed.**
- 14 **Forum: Poet Denise Levertov on "The Poet in the World."**
Noon, Stevenson Union Arena,
Southern Oregon State College
(503) 482-6464/482-6181 **Ashland.**
- 14 **Poetry reading: Denise Levertov International Writers' Series**
7:30 pm, Stevenson Union Arena,
Southern Oregon State College
(503) 482-6464/482-6181 **Ashland.**

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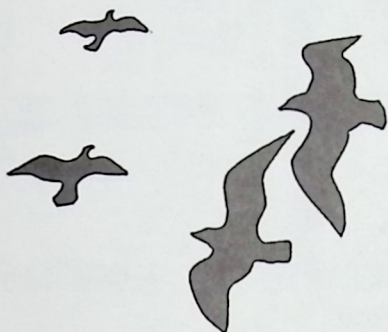
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- 14 **15, 16, 21 & 22 Play: Fiddler on the Roof**
8 pm except 2 pm on Sun, Mar. 16
Lighthouse Repertory Theatre
Crescent Elk Auditorium
(707) 464-1311 **Crescent City.**
- 15 **Concert: Jill Timmons, piano and Gary McLaughlin, cello.**
8 pm, Marshfield High Auditorium
10th Street and Ingersoll
(503) 756-0317 **Coos Bay.**
- 16 **Concert: Choirs conducted by Dr. Margaret Evans and Ellison Glattly**
8 pm, Music Recital Hall,
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 16 **Oregon Old Time Fiddlers Jam Session**
2 pm, Klamath County Fairgrounds
(503) 883-2427 **Klamath Falls.**



- 17 **thru 31 Exhibit: Coastal Viewpoints, multi-media by Oregon artists.**
Fine Arts Gallery: Mon-Fri 1-5 pm or
by special arrangement.
Umpqua Community College.
(503) 440-4600 **Roseburg.**
- 21 **thru 23 Antiques & Collectibles Show and Sale. 14th Annual Benefit for American Cancer Society.**
11 am-8 pm Fri & Sat; 11 am-5 pm Sun.
Medford Armory
(503) 899-8354 **Medford.**
- 21 **thru Apr. 27 Exhibit: John Hannaford and David Hugh Periston, paintings; George Shook, Wood sculptures; Buzzy MacQueen, Weavings.**
Reception: Fri, Mar. 21, 5:30 pm
Hours: Tues-Fri 11-5; Sat-Sun Noon-4
Coos Art Museum, 235 Anderson Avenue
(503) 267-3901 **Coos Bay.**
- 26 **Book and Breakfast 6:30 am.**
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 27 **Meeting: Umpqua Valley Weavers Guild**
10 am, Umpqua Valley Arts Center,
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**

How Did You Get This Guide?

If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events—and of course, your own subscription to the **KSOR GUIDE**.

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C H E C K O F F F O R



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Guide Arts Events Deadlines

April Issue: February 15

May Issue: March 15

June Issue: April 15

Mail to: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520

Star Date

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151 Oak Street, Ashland, OR 97520
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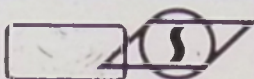
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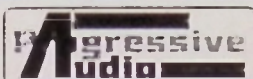
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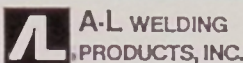
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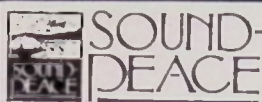
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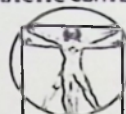
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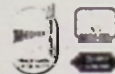
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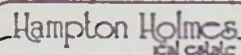
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